



Petzel

Art Basel 2023

Booth L12

June 13–18, 2023

Private Days

Tuesday, June 13, 11am–8pm

Wednesday, June 14, 11am–8pm

Public Days

Thursday, June 15, 11am–7pm

Friday, June 16, 11am–7pm

Saturday, June 17, 11am–7pm

Sunday, June 18, 11am–7pm



Art Basel 2023

For the 2023 edition of Art Basel, Petzel is pleased to present works by artists integral to the program with those new to the gallery's roster. Petzel is thrilled to exhibit a painting by Maria Lassnig from 1984, featuring the artist's 'body awareness' self-portraits. Highlights on view include signature paintings by Malcolm Morley and Martin Kippenberger, alongside historical examples by Charline von Heyl and James Little. New paintings by Sarah Morris and Simon Denny accompany ongoing institutional exhibitions nearby Basel.

The works available here will be on view at Petzel's Art Basel stand in Booth L12.

Walead Beshty

Ross Bleckner

Cosima von Bonin

Simon Denny

Roger-Edgar Gillet

Charline von Heyl

Martin Kippenberger

Sean Landers

Maria Lassnig

James Little

Allan McCollum

Rodney McMillian

Malcolm Morley

Sarah Morris

Joyce Pensato

Pieter Schoolwerth

Emily Mae Smith

Nicola Tyson

Austin Martin White

Xie Nanxing

Heimo Zobernig



James Little
False Positive
2005
Oil and wax on canvas
78 x 96 inches
198.1 x 243.8 cm
(JL 23/004)



Cosima von Bonin
*UNTITLED (THE GREEN DONKEY
WITH HAT AND BOX & APRONS)*

2006

Wool, cotton-fleece, cotton,
silk, plastic, wood, lacquer

64 x 32.25 x 56 inches

162.6 x 81.9 x 142.2 cm

(CvB 08/003)

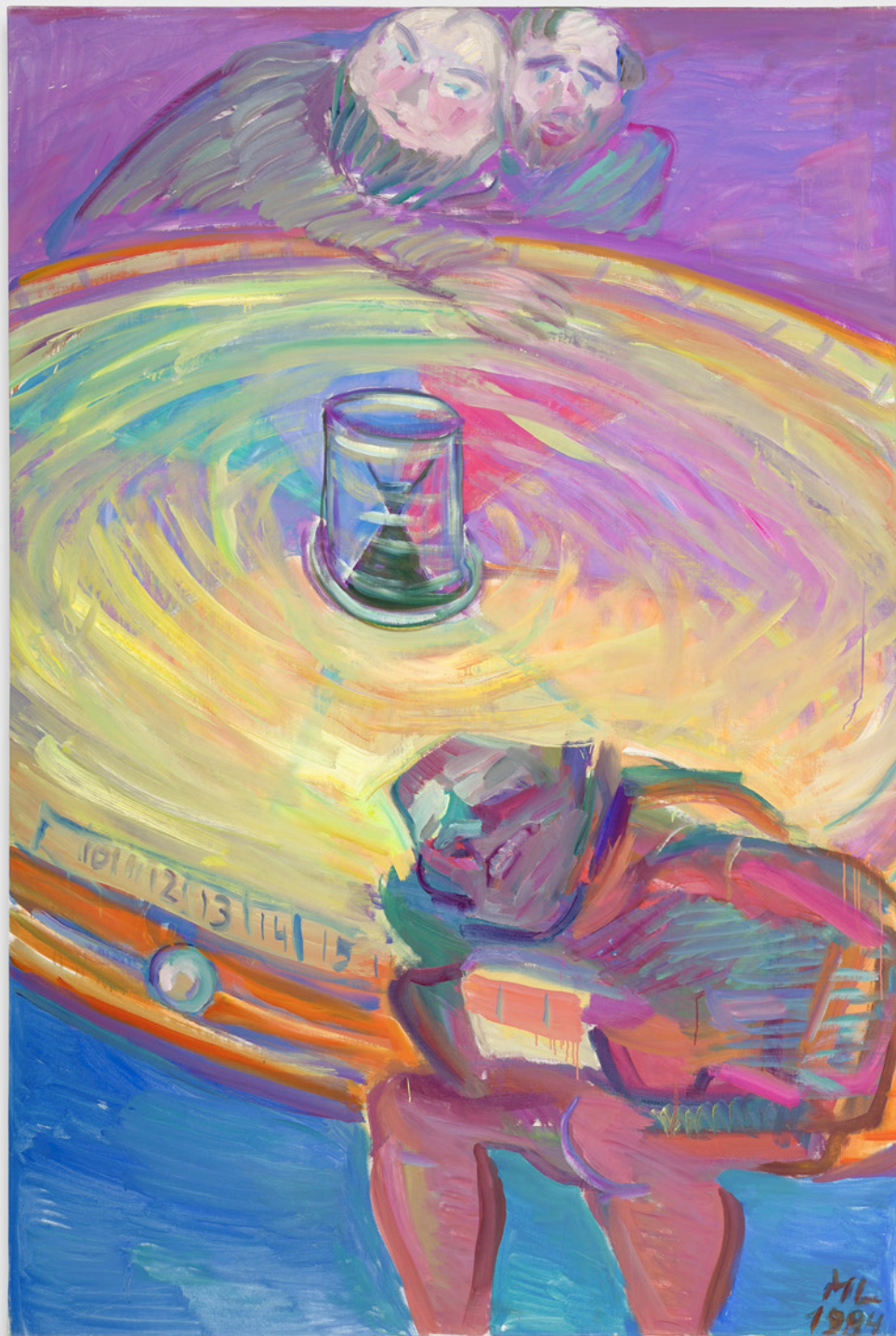


Martin Kippenberger
Betty Ford Klinik (Betty Ford Clinic)
1985
Oil and lacquer on canvas
72 x 119.25 inches
182.9 x 302.9 cm
(FP 22/004)

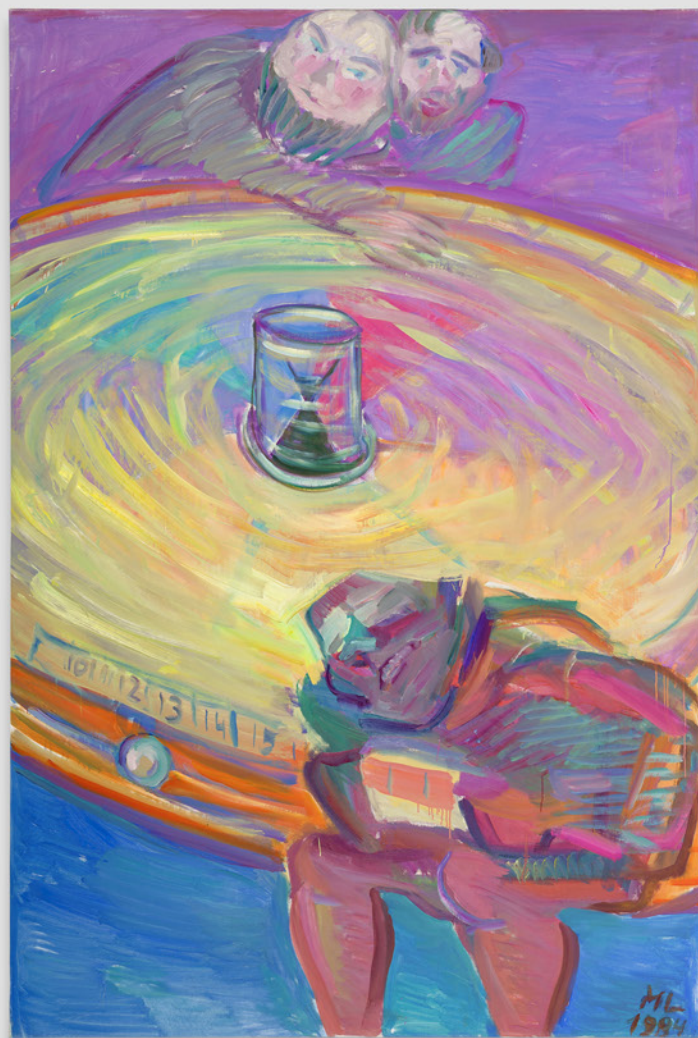


In 1985, Martin Kippenberger made a series of paintings that examined the politics of architecture, primarily focusing on clinics, prisons, and schools. In the present work, Kippenberger has depicted the Betty Ford Clinic in California. The rehab center was established in 1982 by former first lady and outspoken recovery advocate, Betty Ford. Kippenberger's painting address the absurdity of structural aesthetics in modernist buildings when applied to institutional containment.





Maria Lassnig
Glücksrad / Glücksspieler
1984
Oil on canvas
78.7 x 53 inches
200 x 134.5 cm
(ML 23/004)



Maria Lassnig's painting from 1984 titled *Glücksrad / Glücksspieler* translates to *Wheel of Fortune / Gambler*. The glowing shades emphasize the ecstasy and anguish animated in the faces of the figures that surround a roulette wheel, awaiting results of either debt or fortune. Lassnig's self-portrait seated at the bottom is accompanied by those at the top of the canvas—believed to be Hermann Nitsch, Peter Weiermair, or Otto Breicha, prominent artists and curators. Such art world figures at the wheel of fortune could also suggest the business of art. At the center of the roulette table stands an hourglass with much of the sand passed through it, asserting the fact that the only certainty in life is the passage of time.



Charline von Heyl

Untitled (11/91, I)

1991

Oil and varnish on canvas

55.1 x 63 inches

140 x 160 cm

(CvH 14/059)



Malcolm Morley

Titan

1994

Oil on canvas

54 x 60 inches

137.2 x 152.4 cm

(MOR 22/001)



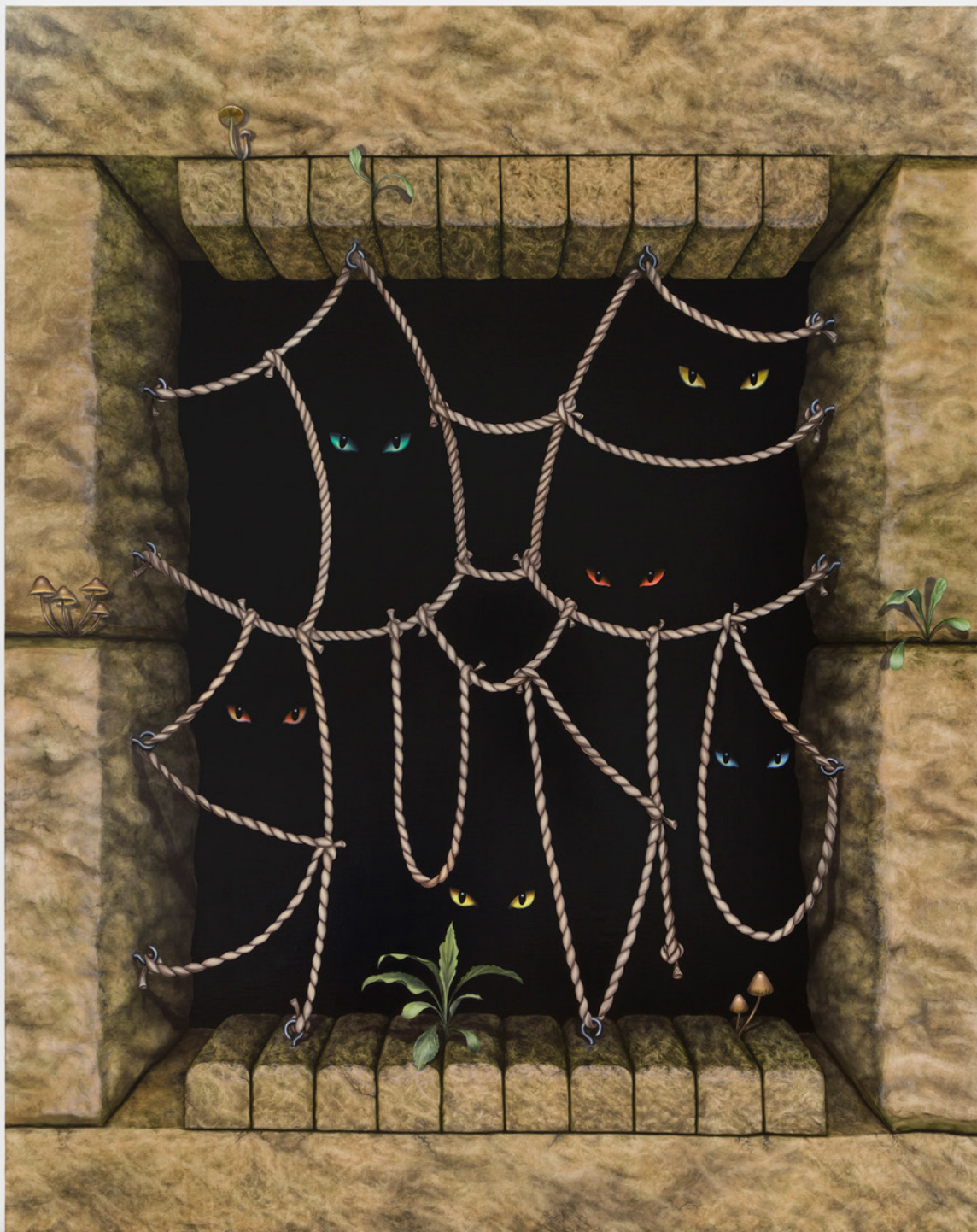
Malcolm Morley's *Titan* from 1994 highlights his signature painting technique he termed 'Superrealism', referring to his exquisite rendering of details based on photographic sources. Morley consistently selected images that were compositionally related to art historical painting genres or held autobiographical connotations. Such works focused on images, such as complex battle scenes and catastrophes that were based his still-life arrangements of toy model boats and planes.



Installation view, Malcolm Morley, *Shipwreck*, NSU Art Museum, Fort Lauderdale, 2023



Sean Landers
White Dog at Sunset
2023
Oil on linen
52 x 70 inches
132.1 x 177.8 cm
(LS 23/005)



Emily Mae Smith
The Cave (The Studio)
2023
Oil on linen
84 x 67 inches
213.4 x 170.2 cm
(EMS 23/003)



Installation view, Emily Mae Smith, *Habitat*, Pond Society, Shanghai, 2023



Ross Bleckner
All That We Can Do
2023
Oil on linen
72 x 96 inches
182.9 x 243.8 cm
(BR 23/004)



Joyce Pensato
South Park Goth Stan
2007
Enamel on linen
62.5 x 50 inches
158.8 x 127 cm
(PEN 07/066)



Heimo Zobernig

Untitled

2022

Oil on canvas

78.75 x 78.75 inches

200 x 200 cm

(HZ 22/011)



Xie Nanxing
S
2022
Oil on canvas
94.5 x 70.9 inches
240 x 180 cm
(XN 22/002)



Rodney McMillian
Sky (Untitled) 8
2022
Vinyl and thread
110 x 88 inches
279.4 x 223.5 cm
(RM 22/026)



Sarah Morris
New York Times [Spiderweb]
2022
Household paint on canvas
35.5 x 35.5 inches
90 x 90 cm
(SM 22/013)



Installation view, Sarah Morris, *All Systems Fail*, Deichtorhallen Hamburg, 2023



Nicola Tyson
We Four
2023
Acrylic on linen
56 x 45 inches
142.2 x 114.3 cm
(NT 23/002)



Austin Martin White
dissociation (casta)
2023

Acrylic medium, pigment, spray paint,
vinyl, 3M reflective fabric, nylon mesh
82 x 72 inches
208.3 x 182.9 cm
(AMW 23/003)



Roger-Edgar Gillet
Les Voyeurs
1975

Oil on canvas
73.75 x 118 inches
187.3 x 299.7 cm
(REG 22/017)



Pieter Schoolwerth
*Every Body is Right,
No Body is Left (Rigged #40)*
2023

Oil, acrylic, and inkjet on canvas
85 x 72 inches
215.9 x 182.9 cm
(PS 23/003)



Allan McCollum
Collection of Five Plaster Surrogates
1982/88
Enamel on hydrostone
20 x 68 inches
50.8 x 172.7 cm
(AM 20/026)



Simon Denny
Metaverse Landscape 8: The Sandbox Land (-196, 23)

2023

Oil and UV print on canvas, Ethereum
paper wallet, dynamic ERC-721 NFT

39.5 x 39.5 inches

100 x 100 cm

(SD 23/002)



In his new *Metaverse Landscapes*, Simon Denny fuses traditional landscape painting and modern abstraction while depicting the virtual worlds rapidly developing through blockchain technologies. He confronts the viewer with physical representations of digitally constructed territories, translating the metaverse into picturesque realizations of the social and political circumstances in a decentralized marketplace.

Installation view, Simon Denny, *Metaverse Landscapes*, Kunstverein Hannover, 2023



Walead Beshty
*Cross-Contaminated RA4 Contact Print [Black Curl (9:6/MCY/
Six Magnet: Los Angeles, California, April 14, 2014, Fujicolor
Crystal Archive Super Type C, Em. No. 107-016, Kodak Ektacolor
RA Bleach-Fix and Replenisher, Cat. No. 847 1484, 61214),
Kreonite KM IV 5225 RA4 Color Processor, Ser. No. 00092174]*
2014

Color photographic paper
118 x 51.4 inches
299.7 x 130.5 cm
(WB 15/007)

Art Basel 2023

Booth L12

Messe Basel
Messeplatz 10
4058 Basel
Switzerland

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Tuesday, June 13, 11am–8pm
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Petzel

Seth Price
Ardomancer

On view through June 3
520 W 25th Street
New York, NY 10001



John Stezaker
Double Shadow

On view through June 3
520 W 25th Street
New York, NY 10001



James Little
Conversations

On view through June 30
35 E 67th Street
New York, NY 10065

